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ABSTRACT

This module presents a 3-hour workshop in whole language theory and practice to be used for inservice training of a small group of tutors or teachers of adult reading students. Suggested group size is 6-15 people. Part I explores the background and concepts of whole language from the point of view of the psycholinguistic model of the reading process. Participants are immediately asked to participate in an interesting activity that brings to the surface the importance of the reader's background knowledge in the process and the importance of using whole and meaningful text to help the reader use all the cue or clue levels in the act of reading. Part II presents one broad approach often used in whole language-oriented teaching: process writing. Following this, several specific strategy lessons consistent with whole language thinking are presented. Throughout the workshop, participants are asked to engage in brief sharing and skill-building activities. Seventeen participants' handouts are appended. (YLB)

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WHOLE LANGUAGE TRAINING MODULE: FOR TRAINING TEACHERS AND TUTORS OF ADULT READING STUDENTS

Literacy Volunteers of America - Connecticut, Inc.
30 Arbor Street-South
Hartford, CT 06106

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WHOLE LANGUAGE TRAINING MODULE:

FOR TRAINING TEACHERS AND TUTORS OF ADULT READING STUDENTS

By Charles M. Harns

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Literacy Volunteers of America - Connecticut, Inc.
30 Arbor Street-South
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WHOLE LANGUAGE TRAINING MODULE:

FOR TRAINING TEACHERS AND TUTORS OF ADULT READING STUDENTS

Acknowledgments

First and foremost I would like to acknowledge Maria, an LVA-CT student whose writing is presented here with her permission. Maria's dedication to her learning process, to the development of her language skills, and to the improvement of her and her family's lives is indicative of her strength of character and of the strength of character of so many adult education students.

I would also like to acknowledge the work of Dr. Roy K. Bartoo, whole language consultant to Literacy Volunteers of America. His workshops at LVA conferences planted the seed for this module with LVA-CT tutors and staff.

Finally, I would like to acknowledge the assistance of the Connecticut Department of Education, Bureau of Adult Education. Their understanding of the need for the module, and their support of its development through the program improvement grant process, made it all possible.

Charles M. Harns
Director of Education

LITERACY VOLUNTEERS OF AMERICA - CONNECTICUT

Whole Language Training Module:

For Training Teachers and Tutors of Adult Literacy Students

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Whole Language Training Module:

For Training Teachers and Tutors of Adult Reading Students

Introduction

This idea for this training module came from the staff and tutors of the Literacy Volunteers of America-Connecticut (LVA-CT) local affiliate programs. Many of these practitioners had been exposed to excellent training workshops in whole language theory and practice through LVA national conferences and through other inservice activities. They felt the need for an easy-to-use training module that built on those conference activities; one they could use to create inservices for their LVA-CT basic reading tutors. The state office of LVA-CT, responsible for training and technical assistance to the local programs, agreed that the module would be very useful and successfully pursued a *Program Improvement Grant* through the CT Department of Education to fund the development, pilot testing and final production of the module as a special project.

How the Module is Organized

The module presents a three-hour workshop in whole language theory and practice. The first half explores the background and concepts of whole language from the point of view of the psycholinguistic model of the reading process. Participants immediately are asked to participate in an interesting activity that brings to the surface the importance of the reader's background knowledge in the reading process, and the importance of using whole and meaningful text to help the reader use all the cue or clue levels in the act of reading.

The second half of the module presents one broad approach that is often used in whole language-oriented teaching: *process writing*. Following this, several specific strategy lessons consistent with whole language thinking are presented. Throughout the workshop the participants are asked to engage in brief sharing and skill-building activities.

How to Use the Module

The module is meant to be used to create one three-hour training session for a small group of tutors or teachers of adult reading students. It has been piloted successfully with groups ranging in size from six to fifteen people. Groups larger than fifteen may be unwieldy for the trainer. If a three hour session is not possible, we would suggest that Part I is presented at one session, and Part II on the following day or soon thereafter. We encourage the users to build upon the module, and in particular to expand Part II of the workshop to include in subsequent workshops such approaches as *Paired Reading*, *Sustained Silent Reading*, and *Language Experience Story*. An excellent source for developing a workshop on these and other approaches is the book by Marilyn Gillespie, Many Literacies: Modules for training adult beginning readers and tutors (please see Handout 17). It is assumed that the person serving as trainer has good knowledge of whole language theory and practice, though it is not assumed that the trainer is a professional in the field of reading.

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WHOLE LANGUAGE TRAINING MODULE:
FOR TRAINING TEACHERS AND TUTORS OF ADULT READING STUDENTS

Time Frame: Approximately 3¼ Hours

Materials: Newsprint, Masking Tape, Markers, A Sample of Student-Written Reading Materials, A Chalk or White Board would be a helpful addition

PART I: BACKGROUND IN READING THEORY AND CONCEPTS
Time: 85 Minutes

15 Min **WELCOME, INTRODUCTIONS, PRESENTER'S & PARTICIPANTS' GOALS, HOUSEKEEPING**

The trainer welcomes participants to the workshop, introduces her/himself, and has the participants introduce themselves. The trainer frames the introductions by asking the participants to not only share name, profession and similar information, but also at that time to express any specific issues, questions or concerns that they would like answered/addressed during the training. The trainer notes these questions on a piece of newsprint. Dyad introductions (paired interviews) can be used with a small group (less than ten people) who do not know each other well.

The trainer reviews the questions/issues/concerns listed and compares them with her/his objectives for the session, noting which will or will not likely be addressed. Based on these questions, the trainer may place heavier emphasis on a particular part of the training design. The trainer distributes ***Handout H-1: Trainer Contact Information and Workshop Objectives***, noting areas that will have increased/decreased emphasis.

The trainer adds "housekeeping" information at this point: length of session, location of rest rooms, break times, and so forth.

Activity 1: 20 min **"WHAT IS READING?" AN EXPERIENTIAL EXERCISE**

The trainer begins by putting on the board or on newsprint a series of lines that each represent a real word in fairy tale. (Possible wording is presented on page 3.) Do not mention, at this point, that it is a fairy tale. Do not title it as a fairy tale at this point. The board may look like this:

____ ____ ____ ____, ____ ____ ____ ____,

____ ____ ____ ____ ____ ____

____ ____ ____ ____ ____ ____

____ ____ ____ ____

____ ____ ____ ____ ____ ____ ____ ____.

Activity 1 (cont.):

The trainer may say: "Rather than begin with my trying to answer the question "What is reading?" myself, it may be more helpful, and more interesting, to have us together go through an exercise that can help us answer that question. When we finish the exercise we can try to connect what happened with the exercise with some current thinking in the field of reading. I would like you to look at the board. Each of the lines you see represents one word -- a real, specific word that I have in my mind. As you can see, it is one sentence. Now, who can read this for me?"

Of course, the participants will not be able to read the passage. The trainer then asks, "OK, what information would you like me to give you to help you read this? What kind of clues do you need?"

Participants will usually ask for these kinds of clues:
- Letters
- Some words
- Some background, what is it about?

The trainer may say: "Alright, I will give you a clue, but I am not going to give you any words or letters, at least not to start with, and I think you will be able to read all or most of it with this clue. The title of this piece is A Fairy Tale. Who can begin reading this for me now?" (See below for possible wording of the fairy tale.)

Participants will usually immediately offer "Once upon a time", which are the first four words. The trainer should encourage the participants to continue to predict/guess the wording. If a trainee's guess is correct but out-of-sequence, for example offering "there was a princess" before anyone has offered "a long time ago", go ahead and write the participant's correct but out-of-sequence piece in the correct place over the blank lines (Ex: there was a _____ _____ princess). This will give additional context from which the participants can more easily and accurately predict the rest of the text.

Respond positively to all offerings, but accept as accurate only the real words you have in mind. If someone offers "there was a handsome prince", you can say "Could have been a handsome prince, but wasn't this time. Try again." Continue until the entire sentence has been guessed. If there is a word or words that stymies the group, give a phonic or letter clue, for example "Sounds like 'park', or begins with a 'd'" (for the word 'dark'). Do this only if people can not guess the word. Continue until the text is complete.

The Wording of the Fairy Tale:

The trainer may use any sensible wording to make the fairy tale, though it must begin with "Once upon a time, a long time ago,". The wording for the example given above is:

Once upon a time, a long time ago,
there was a beautiful young princess
who lived with her evil stepmother
in a big castle
at the edge of a deep dark forest.

25 Min **PROCESSING THE FAIRY TALE EXERCISE**

In this part of the workshop the trainer draws out from the participants their interpretation of how they "read" the fairy tale. The trainer caps this discussion with a presentation of the cueing systems used by readers, and relates that discussion directly to the Fairy Tale exercise pointing out where graphophonic level cues were used, where the syntactic level was used, how semantic level was used, and how the background knowledge or schema was used. A process for accomplishing this is detailed below.

When the story has been accurately "read" by the participants, read it back to them and ask: "OK, how did you read this? What clues or cues did you use/not use (refer to the clues listed on the board from beginning of exercise). Which clues were most helpful to you? What does this tell you about reading?" Note participants comments on board or newsprint. Some possible comments and points to include are:

- It was "readable" because participants had strong background knowledge (knew about fairy tales).
- Once the background was known, it narrowed down the possibilities of choice.
- It made sense both as a fairy tale per se, and as a piece of writing.
- Readers need to read text that is predictable in some fashion, and in order to be predictable the text needs to be whole and meaningful.

The trainer emphasizes:

- Reading is seen as a "meaning construction process". The reader brings meaning to the task before they begin. What is in the mind of the reader is vitally important to the reading process (the 'psych' in psycholinguistics). Distribute and discuss ***Handout H-2: Reading: A Meaning Construction Process***.

- Readers use at least three levels of cues or clues in the act of reading. Distribute and discuss ***Handout H-3: Language Cue Systems***. Put the graphic on newsprint, and relate the various levels to what actually happened in the Fairy Tale activity.

- While all levels of cues or clues are needed or used in reading, including the graphophonic level, reading is fundamentally a meaning-based process, not a sound/symbol-based process.

- It is <u>helpful</u> to the reader to have whole, meaningful text to read. It is not helpful to have fragmented, non-meaningful text because such text eliminates the use of one or more of the possible cue/clue systems that readers can use. For example, phonic worksheets have no intrinsic meaning -- the reader can not use background knowledge, semantics or syntax to "read' them. The reader <u>may</u> decode the worksheets, but they can not "read" them, and will learn relatively little about what reading is all about by doing so. Distribute and discuss ***Handout H-4: What Makes Language Learning Hard/Easy?***

The trainer summarizes key points and brings closure to the Fairy Tale exercise. Pass out ***Handout H-5: Credit for the Fairy Tale Exercise***, giving credit to Dr. Ray K. Bartoo for creating the exercise.

Activity 2: 15 min

SUMMARIZING THE FIRST PART OF THE TRAINING: PARTICIPANT'S PERSONAL REVIEW AND SHARING

Participants are asked to take a moment to answer, to their own satisfaction, the questions on ***Handout H-6: Participant's Review***. Approximately five minutes is given for this. They are then asked to meet as a small group, 2-5 people, with people who have similar jobs or responsibilities to discuss their responses (five more minutes).

The trainer then asks for participants to share their responses in an open forum. Trainer clarifies and restates key points where appropriate.

Trainer notes that this first half of the training has been focused on the theoretical background of Whole Language, and that the second half of the training will focus on what students and teachers do in a whole language classroom.

10 min **BREAK**

PART II: WHOLE LANGUAGE: WHAT STUDENTS AND TEACHERS DO
Time: (105 minutes)

60 Min THE WRITING PROCESS

5 min Background: Many students and their teachers are concerned about the best time to introduce writing into reading instruction, and how it should be introduced and pursued. An approach sometimes called *Process Writing* has proven very successful with new readers. We begin with an assumption that the student has minimal writing skills: they know how to hold a pencil, know how to write some letters and perhaps some words. A student at this skill level can benefit from the process writing approach, as can more advanced students.

In process writing the student and teacher work on writing by writing, and by thinking about their writing, in a continually expanding process. Let's look at five stages of the writing process and what students and teachers do at each one, and what products are produced at each stage. We will be looking at a real piece of writing produced by an advanced student named Maria as we go along.

PRE-WRITING:

This stage includes any preliminary activity that will lead to first draft. For example, a group of students and a teacher may discuss a particular topic about which the students want to write. Key ideas may be put on a chalkboard or newsprint. Alternately, a group of students may discuss what makes a story, written or simply told, a good and engaging one. Students may work individually or in groups on outlining or expanding a topic idea through such techniques as *brainstorming, mapping* or creating a *problem tree*.

Teacher's Role:

- Helping the students focus-in on issues and develop their ideas
- Providing examples of techniques for expanding a topic
- Supporting students' ideas, helping them believe in the value of their ideas and plans

Activity 3: **Techniques for Expanding a Topic**
10 min

Pass out ***Handout 7, Techniques for Expanding a Topic***. Have participants choose one technique and apply it to a topic of their choice. Participants share with neighbors and sample products are shared with the whole group.

5 min

DRAFTING:

Here the first continuous words are produced. At this early stage of the process the focus is almost entirely on content--what the student is thinking and trying to put down on paper. Students with very limited skills are encouraged to leave a blank line for words they do not know, or to use only one letter or even a symbol in place of words they are unable to write. Students with more skills are similarly encouraged to focus on getting their thoughts down on paper without worrying about spelling, legibility or grammar at this point.

Teacher's Role:

- To provide encouragement and support to the student about the ideas expressed in the draft
- To encourage the student to maintain their focus on the ideas, and not to be overly-concerned about the form
- To provide minimal assistance in areas of form (word choice, spelling) if the student must have this assistance in order to proceed, and to provide this assistance separately from the assistance regarding content

Activity 4: 10 min

REACTING TO A FIRST DRAFT

Participants are given ***Handout 8: Responding to Writing*** and ***Handout 9: Maria's First Draft*** and are asked to work in groups of two or three to: (1) Read the piece, (2) React to it as to its content and how it makes them feel as a reader, and (3) Create two or three non-judgmental questions they would ask Maria to help her expand and clarify the piece.

5 min

REVISING:

At this stage students are still concentrating their efforts on the content, although there can be an increasing attention to form. Again, the teacher's responses to form and to content are kept separate. The students are reacting to the feedback they received about their first draft from the teacher and/or their peers. At this stage the students may work on revisions themselves, or may work with other students and the teacher to revise the draft. This stage may be repeated several times, until the student is satisfied that the draft is substantially complete in terms of what it says and how it feel to the reader and the writer.

The Teacher's Role:

- To ask, or help others to ask, key non-judgmental questions about the piece
- To help the students decide on possible areas of expansion and clarification of the piece

- To begin to identify specific skill problems the student may have, for example spelling certain kinds of words, grammar and style issues, and to continue to separate editing and composition feedback.

Activity 5: 10 min

REACTING TO A SECOND DRAFT

Participants read ***Handout H-10, Maria's Second Draft***. They: (1) Discuss the changes in the draft and the relation of those changes to the comments provided on the earlier draft by the teacher, (2) Continue to create sample feedback of their own to Maria's writing, and (3) Begin to identify specific skill areas that Maria could work on in future revisions. Please note that Maria received verbal feedback in class, in addition to the written note on her paper from the teacher.

5 min

EDITING/REVISING

At this stage the student's attention turns more toward the creation of a clean final product. While there may be some additional attention to content, the focus of attention has shifted from *content* to *form*. The student may work from a separate skills sheet created by the teacher, or peer editors, based on their reading of earlier drafts. The student uses the skills sheets to help edit the piece. Again, there is often some additional change of content at this stage. This stage may be repeated several times, depending on: (1) the need for form changes, (2) the tolerance of the student for editing work, and (3) the judgment of the student and teacher as to the importance of eliminating all form problems in a final copy.

RE-WRITING:

At this stage there is little attention to content; almost all energy is put to "polishing-up" the piece. The students use the skills sheet to put the final touches on their writing. The final copy is the expected product of this stage.

Teacher's Role:

- Providing assistance in using the skills sheet
- Providing the encouragement needed to complete the process
- Providing technical assistance if needed in the use of typewriters or computer printers to create a clean final copy

Activity 6: 5 min

REVIEW OF A FINAL DRAFT

Participants review ***Handout 11: Maria's Final Copy***

5 min

POST-WRITING/PUBLISHING

At this stage several important things happen. First, the students and the teacher together review what they have learned and accomplished. Students should be encouraged to compare their original and final copies and to recognize the achievements they have made, and the learning that has occurred, through this process.

Next, the student should be given the opportunity to decide if and how their work will be "published". Student writings can be bound into small home-made books for other students to read. Alternately, anthologies of student writing can be created and distributed as reading material. Other pieces can be posted on a class bulletin board or submitted to magazines such as Voices (see ***Handout 17: Whole Language References***).

Activity 7: 5 min **Reviewing Samples of Student Writing**

Participants, in pairs or small groups, briefly review and discuss samples of published student writing.

Activity 8: 10 min **Participants' Review of Process Writing**

Participants, in pairs or small groups, review the principles of whole language from the first half of the session, and decide how those principles are demonstrated in *process writing*. Participants share their ideas, and the trainer adds any important points that were not already offered. Some points to include:

- The students are learning language by using whole and meaningful language.
- The focus of the language learning is on meaning rather than on form. There is no use of prerequisite skill development, but there is direct attention to the development of needed skills that are assessed from the students' own writing and reading activities.
- The students have strong background knowledge of what they are reading and writing, as it is their own ideas and words. Direct attention is given to the discovery, development and use of their background knowledge. This knowledge helps them use all levels of the cueing system. (Refer again to ***Handout 3: Language Cue Systems***.)

25 Min. **SKILL-BUILDING STRATEGIES**

5 min Reading strategy lessons help new readers understand and strengthen the strategies they are already using, and help them develop new strategies as well. As we learned in the first part of the session reading is accomplished through a process of continually predicting and confirming what is on the page. Readers benefit from working on complete (whole) meaningful passages in which all levels of their cueing system can be used.

By carefully observing how the new reader reads, both the student and their tutor or teacher can begin to discover what skill areas need strengthening. For example, some new readers will sound out every word concentrating on absolute accuracy as they go along. They will not guess or predict. Often these readers will have little comprehension of what they have "read" when they finish, and may even read nonsensical passages without questioning them. They are totally focussed on letters, sounds and individual words and are not focussed on meaning and thinking. Other students may guess too much. Rather than predicting text based upon what they have read or expect to read, these readers simply "take a stab in the dark" at what the text may be. They need to ground their predictions in more concrete information from the text, and may need specific skill work to help them do so.

Let's look at three examples of skill sessions and try to answer two questions about each one: (1) What part of the reading process the strategy is meant to strengthen? and (2) what kind of reading student may benefit from practicing this strategy?

Activity 9: 15 min **Analyzing Strategy Session Activities**

Participants form groups of three. Each group is given one of the following handouts to review and is asked to answer the two questions (above) and provide any further comments they wish. The trainer distributes ***Handouts 12, 13 & 14: Strategy Sessions 1,2 & 3***. The trainer circulates among the groups as a resource person.

When the groups have finished their analysis they report-out to the full group on their conclusions. The trainer facilitates the discussion. When all the groups have finished reporting-out the trainer summarizes key findings.

Activity 10: 10 min **PLANNING, EVALUATION AND CLOSURE**

Participants are asked to spend approximately 5 minutes completing ***Handout 15: Participant Planning Sheet***. When this is completed they are asked to share some of their plans for applying what they have learned.

Participants complete ***Handout 16: Workshop Evaluation***, and are given ***Handout 17: Whole Language References***, if it has not already been distributed.

Closure

TRAINER CONTACT INFORMATION AND WORKSHOP OBJECTIVES

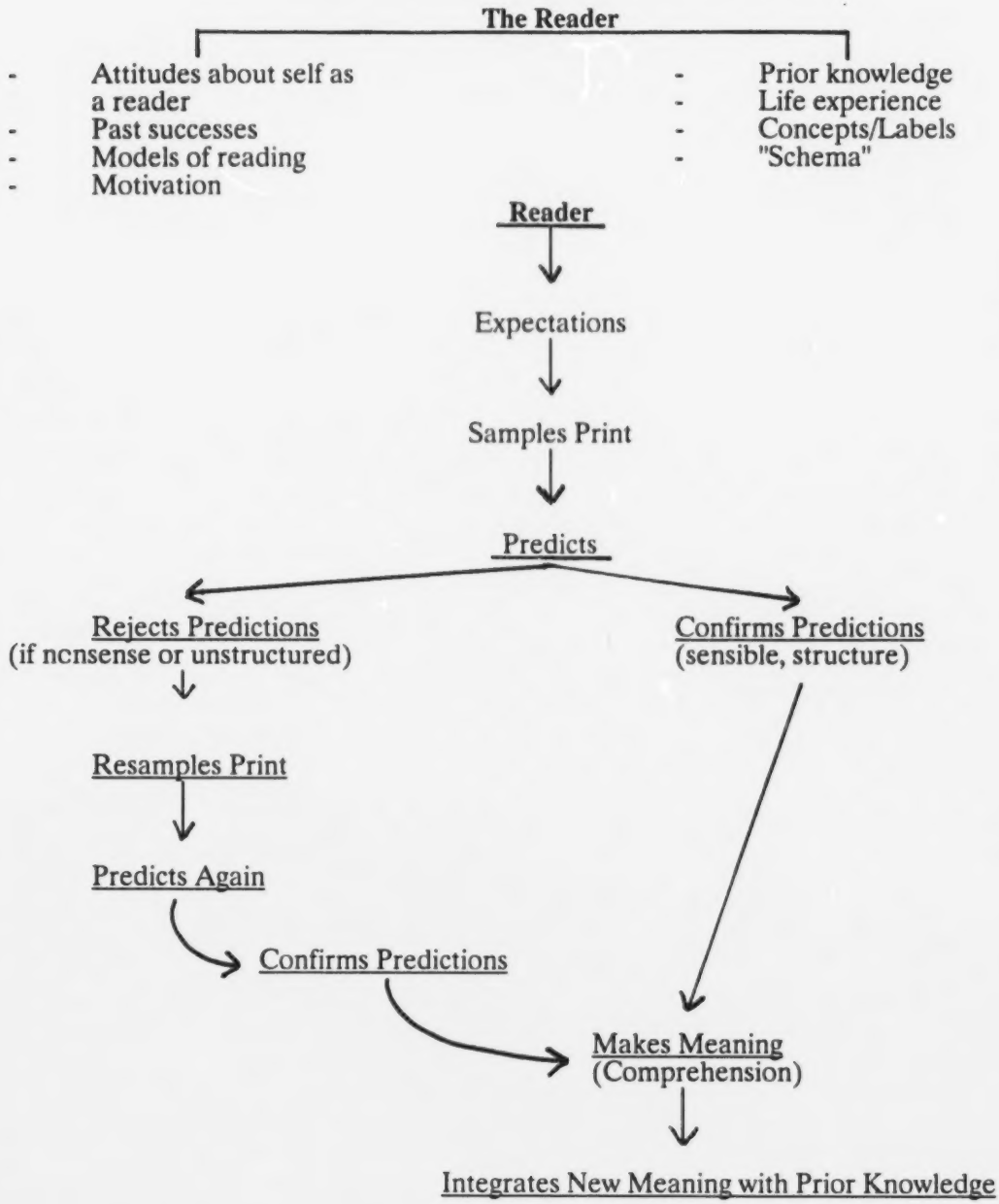
Trainer Contact Information:

WORKSHOP OBJECTIVES:

By the end of the training, through discussion, small group work, participation in learning activities, and the trainer's presentation, the participants will have:

1. Shared their ideas/ understanding/experience in the area of Whole Language.
2. Developed or broadened their understanding of the psycholinguistic model of reading, including the role of the cueing systems and background knowledge in comprehension.
3. Clarified or confirmed the role of phonic and other skills-based approaches in the reading process.
4. Explored one broad approach consistent with Whole Language programs: Process writing.
5. Examined several strategy/skill building activities that can be used in Whole Language programs.
6. Created their own definition/description of Whole Language, and created initial plans for using Whole Language ideas/strategies in their work.

READING: A MEANING CONSTRUCTION PROCESS



LANGUAGE CUE SYSTEMS

People use at least three levels of cues in the reading process.

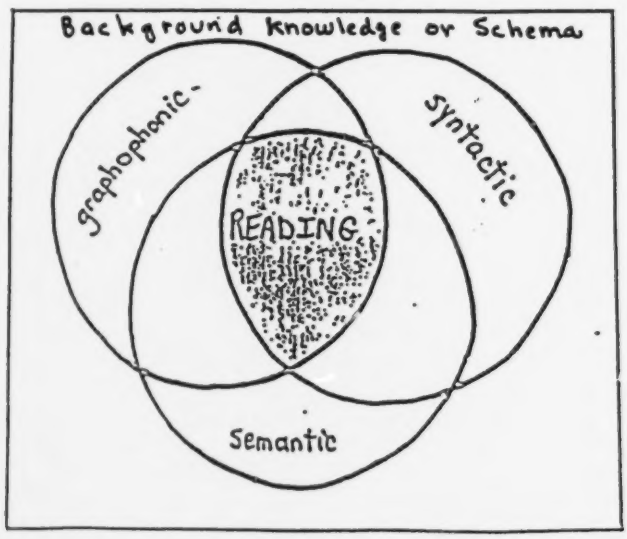
Graphophonic: This is the level of symbols and sounds, or letters and phonics to put it another way. In the fairy tale exercise if you had difficulty predicting the word "dark" in the phrase "at the edge of a deep, dark forest", the trainer may have provided a clue such as "rhymes with park", or "begins with a d". These would have been graphophonic level cues.

Syntactic: This is the level of grammar or syntax. For example, once the participants had gotten the phrase "there was a beautiful young princess", it may have been very easy to predict that the next word was "who". "Who" was not the only choice, but is one of the most likely based, in part, on our knowledge of grammar.

Semantics: This is the level of meaning, or sense-making. For example, when working on the fourth line of the fairy tale, "in a big castle", no one would guess "in a big Buick", even though the strange phrase would be grammatically correct. It simply would not make sense. This "sense of sense" is another level of cue that we use.

Background Knowledge or Schema: Rather than call this a level of cueing, we may better describe it as the context in which the cueing takes place. The knowledge we bring to the act of reading is a very powerful tool in the reading process. Whole language programs always try to have reading take place within the context of the learner's own background knowledge. Generally speaking, people do not "learn to read" and then" read to learn", rather they learn to read by using whole, meaningful text right from the start, text that provides the opportunity to orchestrate all the levels of cues in order to make meaning.

The cueing systems come together with background knowledge to create the act of reading.



WHAT MAKES LANGUAGE LEARNING HARD / EASY?

What Make's Language Learning Hard?

- Using a "bottom-up" or "parts-to-whole" view of learning
- Using artificial skill sequences
- Having a misplaced focus: Language for language's sake (i.e., form preceding function, learning to read first, then reading to learn)
- Uninteresting, non-meaningful, irrelevant lessons

What Makes Language Learning Easy?

- When the language is relevant
- When the language has a purpose, meets needs (i.e., function preceding form, reading to learn)
- When the language is whole and meaning-focused
- When there is clearly respect for each learner's background and skills
- When language helps learners achieve power

Source:

Goodman, K. (1986). What's whole in whole language? Portsmouth, NH: Heinemann.

CREDIT FOR THE FAIRY TALE EXERCISE (ACTIVITY 1)

Credit for the fairy tale exercise, used as *Activity 1: What is Reading?*, goes to:

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Dr. Bartoo is a consultant to Literacy Volunteers of America, and other groups, in whole language.

PARTICIPANT'S REVIEW

1. What is reading?

2. How do we read?

3. What is meant by "Whole Language"?

4. Is Whole Language a curriculum? A method? A philosophy?

5. What is the basis for a Whole Language approach to reading?

6. Other comments or questions you have:

TECHNIQUES FOR EXPANDING A TOPIC

Making an Outline Outlines can be as formal or informal as the writer wants them to be, as long as they serve his or her purpose of expanding and discovering the topic.

Brainstorm – The Coat Factory

- people
- fun we had
- holidays
- the last day
- the day the machines broke
- John

Brainstorming In a brainstorm people usually think of one, topic. Then they try to mention as many things related to the topic as possible as quickly as possible. Whatever ideas come to mind are written down, without judgments or comments.

Mapping Sometimes called clustering, mapping helps people to find links between many different ideas. Usually a writer starts with one topic in the middle of the page. then topics that "spin off" of the first topic are written in a circle around the first topic; the writer can visually lay out subsequent subtopics.

Problem Tree A problem tree starts with one problem or question. An answer is written down as one branch of the tree. If that answer leads to another question, you continue up that branch of the tree until you have exhausted all the "why" questions you can think of. Then, you can go back to the root of the tree again and find another reason why "X" is a problem and continue to fill in the branches. This exercise is very helpful for discovering the root causes of problems.

Source: Gillespie, Marilyn. (1990) Many literacies: Modules for training adult beginning readers and tutors. Amherst, MA: Center for International Education, University of Massachusetts.

RESPONDING TO WRITING

by Marilyn Boutwell
Deputy Executive Director
Literacy Volunteers of New York City, Inc.
An Affiliate of Literacy Volunteers of America, Inc.

Very New Writers

The first thing you need to establish with new writers is a sense of comfort and ease. New writers are afraid of how their writing looks. They are uncomfortable with their spelling, the neatness of their writing, and with the mechanics of the writing process. So they often say they have nothing to write rather than take a risk to put anything on paper. Once they begin, you need to receive their writing, show interest and hear the content. Your initial responses are therefore not geared to extend, change or focus, but to express genuine interest in what is there.

Once New Writers Feel Safer to Write

You need to: hear, or receive their piece and let them know that by paraphrasing what you heard; respond to exactly what words, phrases, content and so on that you liked, things that were strong in the writing; give constructive responses to things that confused you or were misplaced or vague so the writer has an idea of what could be changed; and encourage discussion of how the writer created the text, like where the idea came from, the process and strategies used to write it, and what the writer would like to do at this point in the piece.

Rules of Thumb

1. Respect the writer as a writer and convey that through honest, specific and clear responses and questions.

2. Encourage the writer to reflect and discuss the decision-making process that is involved during the entire process of composing.

3. Remember that the piece of writing belongs to the writer. Do not get so excited about its possibilities that you take over as the author and make author's decisions.

4. What the writer learns from the process of writing each piece can become tools for future writings.

5. Talking about spelling and mechanics are editorial responses not composing questions. Keep composing and editing as entirely separate endeavors.

MARIA'S FIRST DRAFT

My Life as a child 10-22-90

by Maria

As I was growing up I remember my father mother Not wanting anything to do with me, my mother told me that when she was pregnant From me she had left my father because of his mother and his drinking his mother my Grandmother use to tell him that my mother was No good and she wanted my father to leave my mother, so my mother could take it so she Left him. Then she found out she was pregnant with me but she didn't return to him until I was born my father went to where my mother was living to See if I was his daughter, From what my mother tells me he came with his sister and undressed me and looked me over They Findly desided I was his when they found a birth mark behind my Neck, my father has the same one as me but even with that they use to reject me after to years my mother gave him another child witch is my baby brother him They loved, They love and anything he cryed For. but he use to drink all the time and even hit my mother and my Grandmother didn't help thing out she use to stick her to cent to every thing. And my mother couldn't take it so she left him

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MARIA'S FIRST DRAFT

10-22-90

uguna again
One time when my mother went to pick us up
From our weekend visit my Grand mother
asked my mother if my brother can come alone
next time, my mother declind told her she had
to take both or NONE.
So I was only excepted because they wanted
my brother to come For the weekend so
they had to have me.
I use to get plaim for everything my brother
did, but back home things wasn't so hunky tory
either but I guess that why am so close
to my kids I ~~gve~~ give them all I can and
all the love that I can.
I don't want them to feel or want the
way I did there's No reason the same
way I think there was No reason For
what I went threw as a child,
I Feel get better at what I do as a moth
as a house wife I try to be as good as I
can be because I Love my kids and No body
in these world comes before them They're my
Life and I don't want to let them down...

Maria

Maria,

Thank you for writing this. I was very moved to hear your story. You have overcome a lot in your life. You mentioned that things weren't so hunky dory at home, do you want to say more about that? I enjoyed reading this. I have attached a skills sheet you can use to help you with your next draft.

Carlos

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SKILLS SHEET FOR MARIA'S FIRST DRAFT

Maria's Skill Sheet for 10/22 Draft

Vocabulary and Spelling

You wrote:	Preferred form:
pregnant from me	pregnant with me
could take it	couldn't take it
findly	finally
to year's	two years
witch	which
to cents to	two cents into
declind	declined
excepted	accepted
plaim	blame
hunky tory	hunky dory
threw	through
I feel I get	I feel I am getting
in these world	in this world

Punctuation

Practice where to put commas and periods, and when to end paragraphs, as we discussed.

MARIA'S SECOND DRAFT

My life as a child 11-8-90

by maria

As I was growing up I remember My Father and mother Not wanting anything to do with me, My mother told me that when She was pregnant with me She had left my Father because of his mother and his drinking his mother my Grand mother use to tell him that my mother was No good and She Wanted why Father to leave my mother, So my mother couldn't take it so she left him Then She found out She was pregnant with me, but She didn't return to him until I was born My Father went to where my mother was living to See if i was his daughter,

From what my mother tells me he came with his sister and Undressed me and looked me over. They finally desided i was his when they found a birth mark behind my Neck, my father has the same one as I do.

But even with that they use to reject me. after two year's my mother gave him another child which is my baby brother, him they loved They love and any thing he cryed for they gave him but my father kept dring all the time and even hit my mother and my Grand mother didn't help things out She use to stick her

MARIA'S SECOND DRAFT

11-8-90

two cent to every thing.
And my mother couldn't take it so she left him again.
One time when my mother went to Pick us up from our weekend visits my Grandmother asked my mother if my brother can come alone Next time, my mother declined and told her she had to take both or NONE.
So I was only accepted because they wanted my brother to come for the weekend so they had to take me.
I use to get blamed for every thing my brother did, but back home things wasn't so hunky dory either but i guess thats why i am so close to my kids I give them all i can and all the love that i can.

At home I was not treated any different and of my brother always being sick he had every body's attention and I had to be at his beg and call and Because of his sickness my mother was always frustrated and since she couldnt take her frustration on him she took it out on me.

I dont want them to feel or want the way i did there's No reason the same way I think there was No reason for what I went throught as a child.
I feel I get better at what I do as a mother as a house wife I try to be as good as I can be because I love my kids and No body in this world comes befor them.

Maria, This is a beautiful piece of writing. It was good when you started and now it is even better. I have only small suggestions about spelling and punctuation, on the attached page. I would like to have your next copy typed at the office, with your permission.
Do you have another story or idea you want to write about?
Carlos

MARIA'S FINAL COPY

MY LIFE AS A CHILD

Maria

As I was growing up I remember my father and mother not wanting anything to do with me. My mother told me that when she was pregnant with me she had left my father because of his drinking. His mother, my grandmother, used to tell him that my mother was no good and she wanted my father to leave my mother. My mother couldn't take it so she left him.

Then she found out she was pregnant with me, but she didn't return to him until I was born. My father went to where my mother was living see if I was his daughter. From what my mother tells me he came with his sister and undressed me and looked me over. They finally decided I was his when they found a birth mark behind my neck. My father has the same one as I do.

But even with that they used to reject me. After two years my mother gave him another child, which is my baby brother. Him they loved and anything he cried for they gave him. But my father kept drinking all the time and even hit my mother. And my grandmother did not help things out. She used to stick her two cents into everything. My mother couldn't take it so she left him again.

One time when my mother went to pick us up from our weekend visits my grandmother asked my mother if my brother could come alone next time. My mother declined and told her she had to take both or none. So I was only accepted because they wanted my brother to come for the weekend, so they had to take me. I used to get blamed for everything my brother did, but back home things weren't so hunky dory either.

At home I was not treated any different. Because of my brother always being sick he had everybody's attention, and I had to be at his beck and call. Because of his sickness my mother was always frustrated, and since she couldn't take her frustration out on him she took it out on me.

But I guess that's why I am so close to my kids. I give them all I can and all the love that I can. I don't want them to feel or want the way I did. There was no reason for what I went through as a child. I feel I get better at what I do as a mother and as a housewife. I try to be as good as I can be because I love my kids and nobody in this world comes before them.

January 16, 1991

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STRATEGY LESSON 1: GLASS WORD ANALYSIS TECHNIQUE

This exercise helps learners to make connections between certain clusters of letters and the sounds that can be associated with them.

Follow the steps for the Glass technique that are summarized below:

1. Start with a word the learner knows the meaning of or can read. Ask the learner to tell you the word.

   *This is the word - **happen**. What is this word? (learner says the word)*

2. Point to the letters that go with a particular sound in the word (don't say the letters) and tell the student the sound that goes with the letters.

   *These letters go with the sound **hap**. (pointing to "hap")*
   *These letters go with the sound **pen**. (pointing to "pen")*

3. Ask the student to point to the letters that go with the particular sound. (The student shouldn't say the names of the letters.)

   *What letters go with the sound **hap**?*
   *What letters go with the sound **pen**?*

4. Point to the group or cluster of letters and ask the student to say the sounds that go with them again.

5. Ask the student to read the whole word.

6. Ask the student to write the word.

7. Review again if the student cannot read/write the word.

8. Go on to the next word in the pattern if the student seems to understand the first one.

9. See lists for word patterns. Don't try to do too many in one session.

In using the Glass Word Analysis, be sure to:

- Start with a word the learner knows the meaning of or can read.
- Start with the whole word and be sure to have the student repeat the whole word.
- Don't separate double consonants (like **st** in **stop**)
- Don't cover up parts of the word while taking the learner through the word analysis. Point to the cluster of letters within the whole word.
- In clusters ending in **e**, (like **ake** in **rake** and **ike** in **like**), don't separate the **e**, teach the cluster as one sound.

Sources:

Gillespie, Marilyn. (1990). Many literacies: Modules for training adult beginning readers and tutors. Amherst, MA: Center for International Education, University of Massachusetts. *(Used with Permission)*

Weaver, Constance. (1988). Reading process and practice. Portsmouth, NH: Heinemann.

STRATEGY LESSON 2: CONTEXT CLUES

This lesson relies on students' use of grammatical and meaning (semantic) level clues. Ask students to look at the story. Some of the words have been left out. Ask them: What could go in the blank spots? Why do you think so? Could different words go in the same spot? (If done in a group: Did some people guess different ones than others?) If you substitute a word for one that means almost the same thing, does it affect the meaning? How did you decide on your guess?

Tina knew she could get _____ car. She _____ saving for one already. But it wasn't easy _____ get a license. You had to _____ a written test. Tina wasn't sure _____ could do it. She _____ was afraid to try.

Sources:

Gillespie, Marilyn. (1990). Many literacies: Modules for training adult beginning readers and tutors. Amherst, MA: Center for International Education, University of Massachusetts. *(Used with Permission)*

Goodman, Y. and Burke, C. (1980). Reading strategies: Focus on comprehension. New York: Richard C. Owen.

STRATEGY LESSON 3: PREDICTING / CONFIRMING

Directions:

1. Select, or have the learner select, an interesting story and ask to learner to read the title and look at any pictures accompanying the text.

2. Ask the learner to predict what he or she thinks the story is going to be about. Write the predictions on an index card or a sheet of paper.

3. Ask the learner to read the first few paragraphs (or the first page) to see whether her or his predictions were right. Stop and return to the predictions.

4. If the predictions were right, compliment the learner and have him or her make further predictions.

5. If the predictions were incorrect, discuss why that might be so. Have the learner make new predictions about the next paragraph or page.

6. Have the learner go through the entire story, stopping at logical places to confirm predictions. Incorrect predictions can be crossed out. Correct ones can be circled or checked. Always ask the learner to make new predictions before continuing.

Source:

Meyer, V., and Keefe, D. (1990). Reading for meaning: Selected teaching strategies. Mission Hills, CA: Glenco Division of the Macmillan/McGraw Hill School Publishing Company. *(Used with Permission)*

PARTICIPANT'S PLANNING SHEET

1. Note the most important concepts or understandings that you will take with you from this workshop.

2. Note one or two actions you or your colleagues can take to put those ideas/understandings into practice in your program.

3. Note what actions you feel you should take to further develop your understanding of whole language.

WORKSHOP EVALUATION

1. The opportunities given in the workshop to share my ideas/understandings of whole language with other literacy practitioners were:

   More than Adequate Adequate Insufficient Nonexistent

2. My level of understanding of the psycholinguistic model of reading:

   Before the workshop:

   Very Good Good Limited Poor

   After the workshop:

   Very Good Good Limited Poor

3. My level of understanding of the role of phonic or other skills-based approaches in the reading process:

   Before the workshop:

   Very Good Good Limited Poor

   After the workshop:

   Very Good Good Limited Poor

4. My level of understanding of the approach termed *process writing*:

   Before the workshop:

   Very Good Good Limited Poor

   After the workshop:

   Very Good Good Limited Poor

5. My level of skill in helping learners expand their topic and in helping learners expand and improve drafts of their writing:

   Before the workshop:

   Very Good Good Limited Poor

   After the workshop:

   Very Good Good Limited Poor

WORKSHOP EVALUATION

6. My knowledge of specific strategy activities that can be used in a whole language program:

Before the workshop:

Very Good Good Limited Poor

After the workshop:

Very Good Good Limited Poor

7. Have you created a brief working plan that summarizes the most important understandings and ideas you gained from the workshop, and which notes actions you can take to implement these ideas in your program?

YES NO

8. The best part of the workshop was:

9. The workshop could be improved by:

WHOLE LANGUAGE REFERENCES

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